

Edited Spool. H 89146. 60'

(Shot 46 on 2)

(8)

- 9/1 -

**Rcredit
H. 50956**

(12)

take ① shots 44-65 - flutt.
201130 - 1256

take ② shots 47-49 - camera
201158 -

"DOCTOR WHO" at 00'21"

**3rd Edit
H. 45171**

SERIAL 7C

50/LDL IOSIS/72
50/LDL IOSIS/73

take ③ shots 47-69

EPISODE 9 (7C-Ep.2): 'The Trial of a Time Lord' at 00'25

201559 - 17447 (shots 53 + 69 NG)

take ④ shots 47-69

by

201859 - 2048

Pip and Jane Baker at 00'28"

as far as "precious metals"

SUPPOSE CAM

Opening
Titles:

Part 9. at 00'31"

(50)

Shot 47-

take ① 100008

1A/2A/3A/4A/5A

1. INT. TRIAL ROOM.

47. 1 A / (THE DOCTOR, LOOKING,
H/A LS Trial. / FOR HIM, EXTREMELY
double enters SUBDUED, WALKS
ACROSS THE TRIAL
ROOM TOWARDS THE
MATRIX.)

48. 2 A /
MS VALEYARD. / THE INQUISITOR
AND VALEYARD AWAIT
HIS OPENING GAMBIT.
NONE COMES./

49. 3 A /
MS DOCTOR. / INSTEAD, HE RIFLES
THROUGH HIS PAPERS
AS THOUGH UNABLE
TO FOCUS./

49A 41 MS DOCTOR.
49B 3 THE INQUISITOR.
50. 2 A /
MS VALEYARD. / VALEYARD, IMPATIENT
TO MOVE IN FOR THE
KILL, GIVES AN
EXAGGERATED COUGH./

51. 3 A 00'36" /
MS DOCTOR. / THE INQUISITOR,
SENSITIVE TO THE
DOCTOR'S GRIEF FOR
PERI, DELIBERATELY
IGNORES THE HINT,
WAITING A MOMENT
BEFORE SPEAKING)

52. 1 A /
H/A LS A/B.

(50)

Shot 52.

take ① 100022

00'40"

53. 3 A INQUISITOR: We are all aware of
 MCU DOCTOR. your feelings of sorrow, Doctor./ Has
54. 4 A the recess, given you sufficient time
 MS INQUISITOR. to overcome the distress of your
55. 3 A bereavement?/
 MS DOCTOR.
56. 3 A THE DOCTOR: I doubt ^{that} ~~if~~ there will
 VALEYARD rises ever be sufficient time for that, my
 into MS. Lady./
57. 3 A VALEYARD: (RISING) May we not
 MS DOCTOR. proceed my Lady. The cavalier manner
58. 4 A in which The Doctor permitted his
 MS INQUISITOR. young companion to be
destroyed, / militates against this
charade of concern./
59. 3 A INQUISITOR: The Doctor is fighting
~~MS~~ DOCTOR. for his life, Valeyard. ^{How dare do} ~~But~~ I take
your point. (~~to the Doctor~~), Are
you ready to present your evidence?/
60. 4 A THE DOCTOR: Yes ... Yes ... ^{I am grateful} ~~Thank~~
 MS INQUISITOR. to you, my ^{madam} Lady, for according me the
same privileges as the Valeyard/ and
61. 3 A allowing me access to the Matrix./
~~MS~~ DOCTOR. My excursion will be into the future.
62. 2 A (THERE IS NONE OF
~~MS~~ VALEYARD. THE DOCTOR'S USUAL
SWASHBUCKLING
VIGOUR IN HIS TONE)/
63. 3 A VALEYARD: The future? Is it going
 MCU DOCTOR. to be The Doctor's defense that he
improves?/
64. 2 A THE DOCTOR: Precisely./
 MCU VALEYARD.
65. 3 A VALEYARD: (SITTING DOWN, ARMS FOLDED)
 MCU DOCTOR. This I must see!/

THE DOCTOR: My submission ^{concerns}
~~involves a crisis that which~~
 threatens ^{the lives} not only ~~the~~ lives of
 a group confined together with
 no means of escape, but would,
 if unresolved, ^{threaten} menace every
 mortal being on the planet
 Earth. /

66. H A
~~H/A B A/B.~~
 2-S Doc/Ing fav.
 67. 2 A Inquisitor
 MCU VALEYARD.

THE INQUISITOR: Proceed, ~~Doctor.~~ /

(50)

Shot 69.

Take ① 100031.

68. 3 A
 MLS DOCTOR.

69. 4 A
 Low LS Trial
 (and Matrix
 screen).

(AFTER BRACING
 HIMSELF TO SHED THE
 VESTIGES OF REMORSE
 FROM PERI'S DEATH,
 THE DOCTOR ACTIVATES
 THE MATRIX.)

01'55"
 M.I.

"1/4" Voice over
 for Model Shot

"A top priority - 00'45"
 - murder"

01'45"
Doctor Mogar. A planet
 on the Review arm of the
 Milky Way

MODEL SHOT.
 TRACK OVER PLANET MOGAR.

(DOCTOR WHO 7C: Rewrite)

9/3a

44

M.1.
Contd

check times ✓ take ① 115455 - 120232 to end shot
take ② 120241 - 0342 to strut
✓ take ③ 120535 - 04 - failed

MODEL SHOT 1a:

Pull out from planet to see stationary spaceship
Deep Space. Planet Mogar.

As if above the atmosphere,
CAMERA CRANES OVER the
curved horizon of a planet
which is shrouded in
gently swirling gases that
are tinged with cadium
yellow and orange.

used take ③.

(54) reshoot.

take ① 100021 take ⑥ 100312
take ② 100055 take ⑦ 100348
take ③ 100124 take ⑧ 100414
take ④ 100148 take ⑨ 100444
take ⑤ 100224 take ⑩ 100458
take ⑪ 100533

trial

THE DOCTOR: (OOV) Mogar. A
oxygen free planet in the Perseus
Arm of the Milky Way. Rich in
source of rare metals.

take ⑫ 100546

A multi-decked inter-
galactic liner, Hyperion
III, COMES INTO VIEW.

It is in stationary
orbit.
Smaller craft shuttle from
Mogar to the massive space
vehicle.

CS spaceship name
+ cranes to see
into lounge.

CAMERA CRANES CLOSER
TO Hyperion III and
WE CATCH A GLIMPSE of
a Mogarian suited FIGURE
working on the outer shell.

the lounge.

THE DOCTOR: (OOV) Established
procedural checks are being made
to venting valves.

WIPE TO:

4 150.

(Shot 16 on 5)

- 9/4 -

(6)

Take ① Shots 14-24

201638-1835 bit blue on 4 & take ①.

1A-B/2A/3A/4A

M.I.
contd.

Take ② Shots 14-24

202130-2325

Take ③ Shots 14-

(with 204 diff opening
pos. for Janet)

2. INT. LOUNGE OF SPACE LINER.

203000. big take ④

Take ④ Shots 14- A/B

203034 - NG missed Honor

Take ⑤ Shots 14-24

203218-3412 without 20.

Take ⑥ Shots 14-

203612 - NG blue

Take ⑦ Shots 14-24

203416 - 3911

30

THE DOCTOR: (O.O.V.) The crew is aboard. The last passengers are reporting in. All is being made ready for embarkation on an apparently routine voyage.

(AN ELDERLY MAN AND TWO ALIENS (MOGARIANS) ARE MOVING FROM THE LOUNGE ENTRANCE WHERE JANET, THE STEWARDESS AND RUDGE, THE SECURITY OFFICER ARE STATIONED.

THE MOGARIANS ATZA AND ORTEZO ARE SHEATHED IN SKIN-TIGHT SUITS AND THEIR HEADS ARE ENCASED IN BEGOGGLED HELMETS)

(O.O.V.) Many will never complete the journey.

(TWO MORE PASSENGERS (BRUCHNER AND DOLAND) ARE BEING CHECKED IN)

(O.O.V.) For in order to protect a secret hidden on the space liner, one will become a murderer.

17. 1 A-B
Crane and
track with
LASKY to 2-S
with JANET.

(STORMING IN FROM THE CABIN CORRIDOR, IS A LARGE BONED, HANDSOME WOMAN IN HER FORTIES)

next)

0242

LASKY: (TO STEWARDESS) Am I
expected to trust my life for
millions of miles to a bunch of
incompetents who cannot even get my
luggage aboard without losing it!

(ALL SAID WITH NO
PAUSE FOR BREATH
AND IN EAR-SPLITTING
DECIBELS THAT
FRACTURE THE CALM
OF THE THIRTIETH
CENTURY LOUNGE.

MUTED LIGHTS AND
COLOURS FRAME PLUSH
RECLINERS, VDUS,
DRINKS AND FOOD
DISPENSERS)

JANET: Your luggage, Professor?
It's not in your cabin?

LASKY: Really! Do I have to repeat
myself?

(JANET WINCES BUT
STANDS HER GROUND)

JANET: I'm sure we can sort it out -

RUDGE crosses
to 3-S.

RUDGE: Problems, Janet? Let me help.

(THE SECURITY OFFICER,
RUDGE, IS AN
AVUNCULAR INDIVIDUAL
WHO PUNCTURES HIS
OWN AUTHORITY BY
INDECISIVENESS AT
CRUCIAL MOMENTS:
A MAN PROMOTED
ONCE TOO OFTEN)

LASKY: And who are you?

(next)

RUDGE: Security Officer Rudge,
Professor. ^{now} Which cabin did you go
to?

LASKY: (INCREDULOUS) You're asking?
And you're the security officer?

(A BENEVOLENT SMILE
IS BESTOWED ON
LASKY)

Cabin six. Where else?

RUDGE: May I see your key? *please*

(WITH BAD GRACE,
SHE COMPLIES)

Ah, no, the other way ^{round} ~~up~~, I think.

(HE TURNS THE TAG)

You're in cabin nine. And that's
where ~~your luggage will be~~, Professor.
you will find your luggage

LASKY: Let's hope so!

(SHE STALKS AWAY
TO JOIN BRUCHNER
AND DOLAND AT THE
DRINKS DISPENSER.

GREETING THE NEXT
PASSENGER, JANET
ACCEPTS HIS TICKET
AND CONSULTS HER
CLIPBOARD)

JANET: You're in cabin six, Mister
Grenville.

Grenville thank you

pan with
~~let~~ GRENVILLE
 00V. to 2-8 with
 E.P.

(GRENVILLE GRINS
 WRYLY AND, POCKETING
 HIS KEY, CROSSES TO
 THE EXIT MARKED
 'CABINS'.

Rodge. Mr Grenville
 AS HE REACHES IT,
 THE ELDERLY PASSENGER
 RISES FROM A CHAIR)/

*coinciding
 officer Rudge
 if you have
 any problems
 during the...*

18.

2 A

ELDERLY PASS.
 GRENVILLE
 crosses for
 2-S.

ELDERLY PASSENGER: Mister Hallet!
 How pleasant. At least one face not
 belonging to a stranger.

30

C/A shot 20.

take ① 20N104-4110.

take ② 20N158-4204

GRENVILLE: I'm sorry. I think you
 must be mistaken.

19.

3 A

MS ELDERLY
 PASSENGER.

no
 ELDERLY PASSENGER: Surely not. We
 met three years ago. On Stella Stora/
 You came to investigate the shortages
 in the granaries./

20.

6 A

2-S A/B -
 BRUCHNER b/g.
 Mr GRENVILLE

my name is Grenville and
 GRENVILLE: I've never been to
 Stella Stora. And my name is
 Grenville. You're obviously confusing
 me with someone else.

20A.

Resume 2-S.
 GRENVILLE P.

03'52"

M.2

21.

4 A

Pan with
 GRENVILLE
 and hold on
 2 MOGARIANS.

(HE EXITS./

THE OPAQUE GOGGLES
 OF THE TWO MOGARIANS
 HAVE BEEN BLATANTLY
 FIXED ON THE
 EXCHANGE./

22.

1 B

MLS GRENVILLE.

SO TOO HAS THE
 ATTENTION OF LASKY
 AND HER ACOLYTES,
 BRUCHNER AND DOLAND)/

23.

3 A

2-S RUDGE &
 ELDERLY PASS.
 BRUCHNER b/g.

RUDGE: (TO ELDERLY PASSENGER) Maybe
 the gentleman has a doppelganger!

24.

1 A

3-S DOLAND,
 LASKY and
 BRUCHNER.

but
 ELDERLY PASSENGER: I could have
 sworn ... even the voice sounds the
 same .../

Break
 (2 next)

(BRUCHNER'S HAND
TREMBLES, SLOPPING
A DRINK HE IS *holding*
~~DRAWING FROM THE~~
~~DISPENSER.~~

M.2
contd.

A REACTION THAT
DOES NOT PASS
UNNOTICED BY HIS
ALREADY PERTURBED
COLLEAGUES)

BRUCHNER: An investigator

LASKY: (OVER HIM) Bruchner. Go
and check the safety measures for the
isolation room.

(BRUCHNER IS AWARE
HE IS BEING SHUT
UP)

Immediately!

~~BRUCHNER~~
crosses OOV.

(ON HIS RELUCTANT
DEPARTURE, LASKY'S
AND DOLAND'S EYES
MEET IN MUTUAL
CONCERN)

01'56"

GRENVILLE'S CABIN

Break.
(2 next)

Shot 1.

Take ① 193252 - 3302 - action NVG.

Take ② 193353 - 3402

- 9/9 -

(1)

16

LS LOUNGE - BRUCHNER,
LASKY, DOLAND.

2A

3. INT. CABIN 6.

1.

2 A

Pan with MSS
GRENVILLE.

/ (GRENVILLE ENTERS,
FIRMLY SHUTTING
THE DOOR.

IN ANGER, HE
SLINGS HIS BRIEF-
CASE ONTO THE BED)

HE GOES TO DOOR
AND LOOKS OUT.

(1 next)

- 9 -

(1)

take 1 Shots 343 & 344 171836 - 1849
take 2 Shots 343 & 344 171958 - 2010.

(Shot 342 on 4)

- 9/9a -

(115)

GRENVILLE IN CABIN

1D/4F

3A. INT. CORRIDOR.

343. 1 D / GRENVILLE LOOKS
~~Jan~~ JANET ~~passes~~
to GRENVILLE
at door. OUT OF DOOR -
JANET AND ANOTHER 13
MEMBER OF THE
CREW ARE APPROACHING.

344. 4 F / HE DUCKS BACK
INSIDE WHILE
THEY PASS. SHE PASSES.
MLS GRENVILLE
comes to MCU.
4 ON. WHEN THE COAST
IS CLEAR HE
LEAVES HIS CABIN.

H/A LS CARGO HOLD

(5 next)

- 9a -

(115)

Take 1 Shots 230-233

151928 NG.

Take 2 Shots 230-236

152013-2130

(Shot 229 on 6)

- 9/10 -

(84)

Take 2 Shots 230-236

152234-2326 fishing rod
in last shot.

CORRIDOR - MS GRENVILLE

OK up to 235.

26

1D/2E/6J

M.2
contd

4. INT. CARGO HOLD.

230. 2 E / (A CAVERNOUS BULK-
Low WS to paint- HEAD STACKED WITH
box ceiling. *crane to* MULTIFARIOUS PACKING
CASES AND CRATES.
230A. 2 E (Page 97/25) LOADERS ARE
A/B without people TRUNDLING IN CARGO
230B. 2 E (Page 12/27) WHICH A GUARD IS
A/B ?+ Tardis. COMPARING WITH A
231. 6 J GRENVILLE COMES
MLS LOADERS. WARILY INTO THE
232. 1 D HOLD AND, ENSURING
LS GRENVILLE HE REMAINS UNSEEN,
on stairs. SCRUTINISES THE AREA.

EDIT IN
SHOT 237.
Grenville's p.o.v. CAMERA CENTRES ON
A ROW OF COAT-HOOKS
FROM WHICH HANG
OVERALLS: REPLICAS
OF THOSE WORN BY
THE BUSY LOADERS.

233. 2 E /
MS GROUP of MEN
working. *pan*
with them. FULL SCENE)

Retake 234. 6 J /
MS GRENVILLE. GUARD: (TO FORMAN LOADER) That's
235. 2 E *overalls* the final batch. Get your men ashore.

152452-2505
236. 6 J *to see me Grenville*
MS GRENVILLE QUICKLY DONNING
and pan to A PAIR OF OVERALLS,
exit. GRENVILLE DISCREETLY
JOINS THE LOADERS
MAKING FOR THE EXIT)

BREAK

237. 1 D /
High crane LS
Grenville's
p.o.v.

2 to F/
3 to G/

LS TRIAL

(3 next)

- 10 -

(84)

SEQUE.
04' 14"

⑧

Take ① Shots 40-82.

202331-2434

Take ② Shots 40-82

2041030-4135

(Shot 69 on 4)

9/11

(15)

Take 3 Shots 40-82

204204-4306 ok but

fluff on 81

2A/3A/4A

INT. CARGO HOLD.
CU HALLET

5. INT. TRIAL ROOM.

⑤0

Shot 40

Take ① 100045

70. 4 A /
LS Trial and
Matrix screen.

VALEYARD: An objection.

INQUISITOR: Relevant, I hope.

71. 2 A
MCU VALEYARD.

VALEYARD: Completely. / When, may
we ask, is The Doctor going to
embroil himself in this saga? /

72. 3 A
MCU DOCTOR.

THE DOCTOR: (VERY ANGRY) Now I
object! Am I not to be protected
from the prosecutor's insinuations?
On what evidence does he conclude
that I embroil myself? /

73. 4 A
MS INQUISITOR.

INQUISITOR: None. I shall ignore
his terminology. But I confess I
share his curiosity. /

74. 3 A
MCU DOCTOR.

THE DOCTOR: I fail to see why you're
curious, my lady. ^{madam} You must be aware
^{know} of where the Tardis is. /

75. 2 A
MCU VALEYARD.

VALEYARD: Obscurity is a recognised
tactic for subterfuge. /

76. 3 A
MCU DOCTOR.

THE DOCTOR: And posing unnecessary
questions in order to score cheap
points is ~~the~~ tactic used by a prose-
cutor who has no case! / You ^{have} been
monitoring ~~the~~ Tardis! / You claim it's
~~has~~ been bugged with a listening
device! So / you tell the Court
where the Tardis is! /

77. 2 A
MCU VALEYARD.

78. 3 A
MCU DOCTOR.

79. 2 A
MCU VALEYARD.

80. 4 A
MS INQUISITOR.

INQUISITOR: I require you to respond
to the challenge, Valeyard. /

81. 2 A
MCU VALEYARD.

VALEYARD: (RELUCTANTLY) It has
entered the sector the Hyperion
Three is traversing. /

82. 3 A
MS DOCTOR.

01'02"
MODEL SHOT - HYPERION III

(2 next)

- 11 -

(15)

⑧

Use 81 from

Take ②

03'40"

(54)

M.3.

- 9/12 - BRIDGE.

Low L2S Comm/ A.O. with stars static

take (1) 101500 "Hyperion Puzir
113 ---"

take (2) 101527

Model Shot 1A.

Hyperion moves off.

"is now in progress"

MODEL SHOT 1A.

Deep Space.

Against a backcloth of
distant stars,
galaxies and cosmic
dust, the vast, multi-
decked Hyperion III
hurtles through space.

END MODEL SHOT 1.

(54)

take (1) 100731

take (2) 100731

take (3) 100751

take (4) 100814

take (5) 100834

take (6) 100905

take (7) 100920

take (8) 100930

SEQUENCE.

ON '54"

41

MODEL SHOT

2F/5C

6. INT. COMMUNICATIONS ROOM.

345. 5 C / (SEATED BEFORE A
MLS and track SOPHISTICATED BANK
to MS EDWARDES. OF AUDIO AND VISUAL
TRANSMITTERS, EDWARDES,
THE COMMUNICATIONS
OFFICER, IS FROWNING
AS HE STUDIES A
MONITOR SCREEN. /
346. 2 F
CU graphic
on monitor. A MINUTE GRAPHIC
GLOWS IN THE SCREEN'S
NORTH EAST CORNER)

3 to C/
6 to G/

TARDIS CONTROL DESK

Lake ① Shots 130-138 163550-3643

Lake ② Shots 130-133 164000-NG-600m.

Lake ③ Shots 130-138 164050-4144

(Shot 129 on 5)

- 9/14 -

(53)
20 OH'S4"
[M.4]

COMMUNICATIONS ROOM.
CU GRAPHIC OF TARDIS
ON SCREEN.

[2C/4D]

7. INT. TARDIS CONSOLE ROOM.

130. 2 C / (MELANIE: Twenty-three... twenty-
Pan off (four... twenty-five...
control desk (twenty-six... twenty-
(coat slung (THE DOCTOR: seven...
over) to 2-S
DOCTOR & MEL.

131. 4 D / (THE DOCTOR IS THE
2-S MEL and MARTYR ON THE
DOCTOR. EXERCISE MACHINE
(ROWING MACHINE,
WHATEVER).

MELANIE, SHINING
WITH HEALTH AND
VITALITY, IS THE
ENERGETIC INSTRUCTRESS)

... twenty-eight ... twenty-nine.

(MELANIE LEAVES,
STILL COUNTING.
... thirty... thirty-one...
132. 2 C / THE INSTANT SHE
MS DOCTOR. IS OUT OF SIGHT,
THE DOCTOR STOPS
132A 3 / - BUT CONTINUES
Desi COUNTING!)

132B 2 / (MELANIE: (O.O.V.) thirty-two...
A/B. (thirty-three...
(thirty-four...
(THE DOCTOR: thirty-five...
thirty-six...

133. 4 D / (HE RAPIDLY SWINGS
LS - DOCTOR INTO DEDICATED
f/g, MEL in ACTION AS SHE RETURNS,
b/g. CARRYING TWO GLASSES
OF CARROT JUICE)

M.4
Cont'd

(MELANIE:

(thirty-eight ... thirty-
(nine ... forty!

(THE DOCTOR:

(HE COLLAPSES
FORWARD)

134. 2 C MELANIE: Here, this'll buck you up.
MS DOCTOR.

135. 4 D THE DOCTOR: (DISPARAGINGLY) Carrot
2-S. juice!/
OS'14

136. 2 C MELANIE: It'll do you good. Honestly.
Tight 2-S. Carrots are full of Vitamin A./
fav D.

137 14 THE DOCTOR: (DISINGENUOUSLY) Melanie,
have you studied my ears lately?

137A 2 MELANIE: It's your waistline I'm
light 2-S. concerned about.
fav D.

THE DOCTOR: No, seriously, ^{though} is it
my imagination -

(HE STROKES
IMAGINARY DONKEY-
LENGTH EARS)

137B 4 D - or ^{have started to} ~~are~~ they ~~growing~~ longer?/
Tight 2-S.
fav D.

MELANIE: (NOT TAKEN IN) Listen, when
I start ~~calling~~ you Neddy, then you
can worry! Drink up./

138. 2 C
MS DOCTOR.

THE DOCTOR: You'll worry sooner ^{when} ~~if~~
I start to bray!

(SMILING, MELANIE
SIPS HER CARROT JUICE
AND HE, WITH GOOD-
HUMoured RELUCTANCE,
GULPS HIS)

MLS CORRIDOR - ENZU & JANET.

Shot 347.

Take ① 175825-5841
Take ② 175921-5937.

TARDIS - DOCTOR DRINKS
CARROT JUICE

4F

41

8. INT. CORRIDOR.

347. 4 F / (A TRAY OF COFFEE
 MLS corridor, AND BISCUITS IS
 JANET & ENZU, CARRIED BY JANET,
 walk into THE STEWARDESS, AS
 tight 2-S. SHE ACCOMPANIES A
 Hold on ENZU. MOGARIAN (ENZU,
 DISTINGUISHED BY
 A SASH) TO CABIN 3)

JANET: Perhaps when you've unpacked,
you'd like to join the other passengers
in the lounge for refreshments, sir.

(WITH A NOD, ENZU
ENTERS HIS CABIN
AND JANET CONTINUES
ALONG THE CORRIDOR)
(ENZU LOOKS ROUND
BEFORE ENTERING
CABIN)

Take ① Shots 348-350A. 172905-2930.

(Shot 347 on 4)

- 9/17 -

(118)

Take ② Shots 348-350A. 173104-3120

2F/5C/

(41)

9. INT. COMMUNICATIONS ROOM.

348. 5 C / (STILL CONCENTRATING
MLB EDWARDES. ON THE MONITOR,

349. 2 F / EDWARDES IS CODING
o/s MS IN SIGNAL SEQUENCES
fingers etc. ON A TOUCH-
SENSITIVE KEYBOARD)

350. 5 C /
MCU EDWARDES.

350A.
CS monitor

take ① shots 351-
take ② shots 351-
(Shot 350 on 5)

take ③ shots 351-355

take ④ shots 351-355 3C/6G

175425-5541 OK up to 354 - panel moved

(41)

10. INT. CORRIDOR.

351. 3 C / (A MOGARIAN (ATZA)
Tracking behind IS STALKING JANET,
JANET. ATZA's AS SHE WALKS ALONG
arm comes into THE CORRIDOR
shot and JANET CARRYING THE TRAY.
turns into MCU.

IN A POUNCING
GESTURE, HIS GLOVED
FIST CLAMPS JANET'S
SHOULDER)

352. 6 G JANET: Oh! You startled me!/
2-S ATZA/
JANET.

(AN UNINTELLIGIBLE
SIBILANT, GUTTURAL
NOISE IS EMITTED
FROM AN ELECTRONIC
BOX LINKED BY A
NOZZLE TO HIS
BEGOGGLED HELMET)

You haven't got your translator
switched on, sir.

(IMPATIENTLY, ATZA
JABS A STUD ON THE
ELECTRONIC BOX)

ATZA: Why did we not depart on
schedule?

353. 3 C JANET: We were delayed for a late
MCU JANET. arrival. / Gentleman from your planet,
as a matter of fact. /

354. 6 G
2-S A/B.

ATZA: A Mogarian?

JANET: Yes, sir.

(5 next)

M.S

(119) 05'58"

05'58"

(ABRUPTLY, ATZA
LEAVES.

Pan JANET into
Communications
Room.

WITH A DISCONCERTED
SHRUG, JANET ENTERS
THE COMMUNICATIONS
ROOM)

2F/5C

11. INT. COMMUNICATIONS ROOM.

355. 2 C / (EDWARDES DOES
MS EDWARDES. NOT LOOK ROUND
JANET joins AS JANET PUTS
to 2-S. DOWN THE TRAY)

JANET: Anything interesting?

EDWARDES: Maybe. Unidentified craft.
I've tried all the standard frequencies.

JANET: Without response?

EDWARDES: Not a bleep.

(HE SIPS HIS
DRINK)

JANET: Perhaps it's a piece of space
flotsam.

EDWARDES: (CRYPTICALLY) You make
delicious coffee, Janet!

JANET: Oh well, if you don't want
the benefit of my advice ...

(THEY BOTH GRIN
AND SHE EXITS.

EDWARDES RESUMES
HIS SIGNALLING)

Track into MCU. ~~✓~~ EDWARDES: (MUTTERING) Let's try you
 on hyper-frequency. / 06'46"
 356. 2 F CU graphic. [M.L.]
 357. 5 C / (CAMERA PANS TO
 CU door opens. THE DOOR WHERE
 Pan with THE HANDLE IS
 needle to SLOWLY TURNING.
 MCU EDWARDES' ANOTHER ANGLE
 neck and on ON EDWARDES,
 to ENZU's ABSORBED IN HIS
 fingers on TASK.
 controls.

Pickup shot 357
175679 - 5642

(41)

TIGHTEN ON HIS
 NECK. THE FLAT
 DISC OF A HIGH-
 PRESSURE SYRINGE
 PRESSES AGAINST
 THE JUGULAR.

HIS CRY OF PROTEST
 IS STILL-BORN AS,
 COFFEE SPLATTERING,
 HE SLUMPS FORWARD,
 UNCONSCIOUS.

CAMERA, SUGGESTING
 THE UNSEEN
 INTRUDER'S P.O.V.
 PANS TO THE
 MONITOR, THEN
 CENTRES ON THE
 TOUCH-SENSITIVE
 KEYBOARD.

GLOVED HANDS JUT
 INTO FRAME. THE
 RIGHT HAND GLOVE
 IS PULLED OFF,
 AND THE TIPS OF
 THE FINGERS BEGIN
 CODING IN A SIGNAL
 SEQUENCE)

W2-S IN TARDIS

Take ① Shot 139-141

164301 - NG 600m.

Take ② Shot 139-145

164402 - 4440

(20)

12. INT. CONTROL ROOM. TARDIS.

139. 4 D
2-S DOCTOR
& MEL.

Pickup 139.

① 164806 - 4402

not used

COMMUNICATIONS ROOM.
CU FINGERS TAPPING IN
MAYDAY MESSAGE.

2C/3D/4D/

M.6
count

69, 70, 71, 72, 73
74. 07'3"

THE DOCTOR: Quickly ^{mel}press the red
button! Get the message on the screen!

(HIS FEET ARE
BUCKLED ONTO
THE PEDALS OF
THE EXERCISE
MACHINE.

MEL PRESSES
THE RED BUTTON
THE BLEEPING
CONTINUES -
BUT THE SCREEN
REMAINS BLANK./

140. 3 D
CU Doctor's
foot.

THE DOCTOR
STRUGGLING OUT
OF THE STRAPS)/

141. 4 D
2-S A/B.

Press it, ~~Mel~~! Press it!

MELANIE: I have!

(BY NOW HE
HAS REACHED
THE CONSOLE./

142. 2 C
CU green
button.

HE JABS THE
GREEN BUTTON)/

143. 4 D
2-S.

You said red!

Shot 146 + 147.

Take ①. 16.4556

Take ② 164640 - 4400

THE DOCTOR: Did I? ^{he} ~~At 13~~ the carrot
juice making me colour blind!

INSERT

146. 2 C
C/A screen.
Code appears.

(2 next)

2/1 to message.

144. ~~OFF-SHOT~~
~~TIGHTEN TO~~
4 D
Tight 2-S.

(A NUMERIC CODE
MESSAGE BEGINS
TO APPEAR)

MELANIE: Colour blind!

(SHE CANNOT
RESIST A
'RAISED
EYEBROW'
GLANCE AT HIS
VARIEGATED
COSTUME.

THE BLEEPING
HAS CEASED.
THE DOCTOR
HAS BEEN
CONCURRENTLY
TRANSLATING
INTO LETTERS
AND THE INCOMPLETE
MESSAGE FLASHES
UP.

INSERT
147.

2 C

C/A CU screen.

Message appears.

2/1 to message.

CLOSE ON SCREEN.

'-PERATIVE TRAITOR
BE IDENTIFIED BEFORE
LANDING EARTH.
MAYDAY END'.

(FULL SCENE)

07.26
[M.7.]

144

D-8 A/B

Pull out with
DOCTOR to WS.

Cryptic.

THE DOCTOR: Unsigned

MELANIE: Mayday call. We have to
respond.

(THE DOCTOR
HAS ALREADY
SET THE CO-
ORDINATES)

145.

2 C

MS DOCTOR.

THE DOCTOR: Practically on our
doorstep!

MODEL SHOT - HYPERION III

07.37

20

145.

2 C

MS DOCTOR.

THE DOCTOR: Practically on our
doorstep!

MODEL SHOT - HYPERION III

07.37

(6 next)

- 9/24 -

MODEL SHOT 2:

The Hyperion III
moves on its
voyage.

END MODEL SHOT.

(49)

Take ① 113502

Take ② 113602

Take ① Shot 238 empty 152906 - 2920

Take ① Shots 238 + landing 153404 - 3722.

(Shot 237 on 1)

- 9/25 -

26

(85)

MODEL SHOT HYPERION III

1D/2F,G/3G/

M.7
contd.

13. INT. CARGO HOLD.

238. EDIT IN SHOT 230A. Low LS, paint-box ceiling. (THE TARDIS MATERIALISES. MELANIE EXITS. PEERS ABOUT WITH KEEN INTEREST)

239. G H/A WS. LOCKED OFF SHOT Tardis arrives. D

MEL. DOCTOR & MEL. DOCTOR

MELANIE: Come on, Doctor. Come on. Hurry.

(HER VOICE ECHOES IN THE CAVERNOUS HOLD CLUTTERED WITH CRATES AND PACKAGES)

THE DOCTOR: (EXITING FROM THE TARDIS) How I've kept up with you ~~these past three months~~ is a constant source of wonder to me!

MELANIE: No-one sends a Mayday ^{call} unless it's a matter of life and death.

THE DOCTOR: Yes, well let's exercise the grey cells ^{rather than} instead of the muscles for once, shall we?

EDIT IN SHOT 248. LS GUARD on gentry.

(A FIGURE (GUARD) DARTS THROUGH THE SHADOWS. THEY DO NOT NOTICE)

2-S DOCTOR & MEL A/B.

No. This was no ordinary call. It was beamed specifically to the Tardis.

EDIT IN SHOT 249. MCU ENZU and pan with him.

(3 next)

- 25 -

(85)

M.8

08.01

26

Shot 248

Take ① 248. 155318

26

Shot 249

239A

Take ① 155034

Take ② 155044

(Shot 239 on 1)

- 9/26 -

(86)

M8.
could

26

Shot 250

Take ①

155358

Take ②

155404

Take ③

155453

249.

EDIT IN *us engn*

SHOT 250.

IS GUARD (up
behind Tardis)

MELANIE: So, it's from somebody who
knows you. /

(ANOTHER FIGURE
(GUARD) SPRINTS
BETWEEN THE
CRATES) /

2-S DOCTOR &
MEL A/B.
Grane up.

THE DOCTOR: *In which case,*
~~Then~~ why wasn't it signed?

MELANIE: *well*
Panic. Desperation. We
won't find out by hanging about in
here, will we? /

240.

3 G

2-S MEL/DOCTOR.

THE DOCTOR: *And*
We won't go blundering
into a trap either!

MELANIE: I've never *usually* seen this side
of you before. You're the one who
~~usually~~ *charges* in regardless.

(HE SQUINTS INTO
THE GLOOM TOWARDS
THE HYDROPONIC
CENTRE)

THE DOCTOR: Can't you sense it, Mel?

MELANIE: Sense what?

THE DOCTOR: Evil. There's evil in
this place. /

250.

*is guard hits in
shadows.*

240A

2 S A/B. Pan with
DOCTOR.

(RETREATING TO
THE TARDIS)

241.

2 F

MCU MEL and
phaser.

I *got* *idea* *lets*
~~have~~ a better ~~suggestion~~. ~~We'll~~ go
to - /

(2 next)

- 26 -

(86)

M.8
contd.

MELANIE: Doctor!

(THE BARREL OF
A PHASER IS
LEVELLED AT
HER TEMPLE)/

242. 3 ~~G~~
MLS DOCTOR A/B.

THE DOCTOR: - Pyro Shika. A fascinating
planet with -/

243. 2 F
2-S MEL and
GUARD.

244. 3 G
~~2-S DOCTOR &~~
GUARD. in to 2S.

MELANIE: Doctor! / Doctor.

(ANOTHER UNIFORMED
GUARD POKES A
PHASER INTO THE
DOCTOR'S SPINE)

THE DOCTOR: (TO MELANIE) So much
for your enthusiasm! Let me do the
talking.

245. 2 F
~~4-S MEL and~~
GUARD A/B.

246. 3 G
~~2-S DOCTOR &~~
GUARD A/B.

(TO GUARD)

Now listen, my man, I can explain

GUARD: Shut up! Move!

MEL and GUARD
join to 4-S.

THE DOCTOR: But I've said I can
explain.

245. 2 F.
4-S they
hit.

GUARD: And I said move! /

Doc He did didn't he!
(HE MATCHES
INSTRUCTION
WITH A SHARP
PROD)

2 to G

MELANIE: (TO THE DOCTOR) You certainly
talked us out of trouble there!

247. 2 G
MS ENZU and
track with
him. *to gate.*

26

Shot 247

take ① 155115 *gate open*

take ② 155218 - 5237

(AS THE QUARTET
DEPARTS, THERE
IS A GLINT IN
THE SHADOWS.

WAITING ONLY
FOR THE DOOR
TO CLOSE, A
MOGARIAN (ENZU)
ABANDONS HIS
HIDING PLACE
AND MAKES FOR
THE HYDROPONIC
CENTRE AT THE
REAR OF THE HOLD.

CLOSERHYDROPONIC
CENTRE.

NOTICES ATTACHED
TO A WIRE MESH
ENCLOSURE PROCLAIM
'THIS AREA TO
BE KEPT IN COMPLETE
DARKNESS'.

AFTER EXAMINING
THE LOCK ON THE
OUTER GATE, ENZU
SWITCHES HIS
ATTENTION TO THE
WIRE MESH)

BREAK
248. 2 G
LS GUARD 1.
(towards Hydro
Wall 3.)

BREAK
249. 3 G
MCU ENZU and
pan with him.

BREAK
250. 1 G
LS GUARD 1. (up
behind Tardis).

3 to E

LS BRIDGE - COMMODORE,
RIDGE, EDWARDES.

Take ① Shot 166 - 167 173203. boom shadow
Take ② Shot 166 - 187. 173304 - 3510 ok up to 174

(Shot 165 on 4)

- 9/29 -

36

(53)

Shot 166 - 171

48

Take ① 100410

HYDROPONIC CENTRE -
CU WIRE MESH.

1C/2E/3B

14. INT. BRIDGE.

166. 1 C / (AN ELABORATE
High LS
and crane
into 3-S. CONSOLE IS
DOMINATED BY A
SCREEN SCANNING
SPACE.

LONGITUDE AND
LATITUDE
NAVIGATIONAL
LINES ARE
SUPERIMPOSED ON
THE SCREEN.

ENTHRONED ON THE
COMMAND CHAIR,
THE COMMODORE IS
WITNESSING, WITH
GROWING IMPATIENCE
RUDGE'S BUMBLING
DEBRIEFING OF
EDWARDES)

RUDGE: You never heard anything?

EDWARDES: Not a sound.

RUDGE: Nor saw anything?

EDWARDES: I've already told you.

167. 3 B / RUDGE: No-one's blaming you, laddie.
But I thought perhaps now ^{that} your head's
clearer.
MR EDWARDES.

168. 1 C / EDWARDES: I was concentrating on the
unidentified craft.
3-S RUDGE/EDWARDES.
COMMODORE.

RUDGE: From which you failed to get a response.

169. 3 B COMMODORE: (IMPATIENTLY) Mister Edwardes, what about the security tape?/
MS EDWARDES.

170. 1 C EDWARDES: Deactivated, sir./
3-S.

COMMODORE: Which indicates knowledge of our procedures.

RUDGE: Just my thoughts too, Commodore.

COMMODORE: I'm sure. (TO EDWARDES) How about the rest of the equipment?

EDWARDES: In perfect order, sir.

COMMODORE: That leaves only one objective your assailant could have had.

RUDGE: To send a message.

COMMODORE: I was trying not to state the obvious, Mister Rudge.

(TO EDWARDES)

171. 3 B That'll do. Report to the Medic before returning to duty./
2 MS EDWARDES

171A and pan
DOCTOR/MEL/
GUARD to
COMMODORE/
RUDGE. EDWARDES: Thank you, sir -

2. THE DOCTOR: (V.O.) Will you ^{please} stop poking that contraption into my spine!

(THE DOCTOR AND
MELANIE ARE
SHUNTED IN BY
THE GUARDS.

INSTEAD OF
LEAVING, EDWARDES
LINGERS, CASTING
AN APPRECIATIVE
GLANCE AT MELANIE)

GUARD: We heard a noise in the cargo
hold, Mister Rudge, and found these
two -

THE DOCTOR: Is it? Yes, it is!
Captain ~~Travers~~ *Travers*!

48

Shot 172
Take ① 102521
Take ② 102547

172. 1 C MS COMMODORE.
(HE ADVANCES ON
THE COMMODORE,
HAND OUTSTRETCHED)/

COMMODORE: Commodore.

Doc on.

(HE IGNORES THE
PROFFERED HAND)

173. 2 E GROUP shot.
Of all the places in this infinite
Universe, you have to turn up on my
ship!

36

well that means this
THE DOCTOR: Commodore? ~~Then we must~~
~~be on a Grade One Security craft.~~

Yes - should.
RUDGE: And I'd like to know how you
got here!

COMMODORE: Don't bother, Rudge. I
know how.

(TO THE DOCTOR)

174. 3 B What I don't know is why./
~~2-8 MEL~~
DOCTOR.

(1 next)

(48)

(Shot 174 on 3)

- 9/32 -

(56)

Shot 175 - 184 - stars stopped on 184/186
take 102633
Stars stopped on 184/186.

175. 1 C 18 THE DOCTOR: Didn't you send the
Mayday call?/
mm ~~MS~~ COMMODORE.

176. 2 E COMMODORE: Me!/
MS MEL. group

177. 3 B *B-300/Mel.* MELANIE: We had to respond./
MS EDWARDES

178. 1 C EDWARDES: That's true, sir./
mm ~~MS~~ COMMODORE.

179. 3 B *B-300/Mel.* COMMODORE: I am fully conversant with
the Navigational code, Mister Edwardes.
I thought you were reporting to the
Medic./
MS EDWARDES.

EDWARDES: Er - yes, sir.

(WITH A TENTATIVE
SMILE AT MELANIE,
HE LEAVES)/
180. 1 C
MS COMMODORE.

181. 2 E COMMODORE: I authorised no Mayday
signal. (SHAKING HIS HEAD) My
group ~~MS~~ COMMODORE/communications officer is attacked *and*
RUDGE/Guard DOCTOR/MEL. then you appear!

MELANIE: And a fat lot of thanks we've
got for our pains!

COMMODORE: If I seem to lack gratitude
young woman -

182. 1 C THE DOCTOR: Melanie. Known as Mel./
mm ~~MS~~ COMMODORE.

183. 2 E COMMODORE: It is because on the
previous occasion *that* The Doctor's path
crossed mine, I found myself involved
in a web of mayhem and intrigue!/
group ~~MS~~ A/B.

THE DOCTOR: Saved your ship, ^{though} Commodore.

COMMODORE: Yes, you did. Though whether it would have been at risk without your intervention is another matter.

(48)

Slots 184 + 186
take ① 102750

MELANIE: Whatever happened in the past doesn't alter the fact that a Mayday call was sent.

184. 1 C
mm-MS COMMODORE.

THE DOCTOR: ~~But~~ - ^{though} Not by you, Commodore, so lets make this 'hail and farewell' / shall we

185. 3 B
ms-MS DOCTOR. / ms

COMMODORE: Stand easy, Doctor. You're not leaving. /

186. 1 C
mm-MS COMMODORE

THE DOCTOR: We're not? /

187. 2 E
GROUP shot.

COMMODORE: I'd rather have you where I can see you than swanning around outside. /

(TO GUARD)

Conduct them to the lounge.

(48)

Shots 188 only
take ② 102935

(TO DOCTOR)

Consider yourself restricted to the passenger quarters.

11'01"
[M.9.]

Pan DOCTOR/
MEL/ to door.
Guards.

MELANIE: In other words - welcome aboard!

188. 1 C
mm-2-S RUDGE/
COMMODORE.

(UNDER ESCORT,
THEY EXIT) /

11'12"

48
Shots 190-193
take ① 1030ish NG.
take ② 103157

RUDGE: Stowaways! I could've done without that on my final service report.

COMMODORE: If you're expecting an easy ride on your last voyage, Mister I'm afraid you're not going to get it!/
MS RUDGE.

189. 3 B
MS RUDGE.

RUDGE: I think you're being a mite unfair, sir./

190. 1 C
MS COMMODORE.

COMMODORE: Am I? Well, don't be too diligent in policing The Doctor./

191. 3 B
MS RUDGE.

RUDGE: Can I have clarification of that instruction, sir?/

192. 1 C
MS COMMODORE.

COMMODORE: Give him enough rope - and he'll snare our culprit for us./

193. 3 B
MS RUDGE.

5 to B/

02'45"
HYDROPONIC CENTRE -
MS FENCE HOLE.

Thurs evening tapes

Take 1 Shows 165 only. 202570 person in shot.

(Shot 164 on 4)

- 9/35 -

(24)

(64)
11'38"

[M.10]

Take 1 Shows 166-173 NVG.

202620-2749

BRIDGE - 2-S COMMODORE
& RUDGE.

Take 2 Shows 166-173.

~~202948-3054 NVG.~~

NB: FIRST TIME SEE PODS

[2D/3E/4E/5D/

Take 3 Shows 166-172

203346-3443

15. INT. CARGO HOLD. HYDROPONIC CENTRE.

OK up to 170. G Notice - pan

165. 2 D down to / MCU fence hole.

(A SECTION OF
THE WIRE MESH
HAS BEEN UNCLIPPED
FROM A POST.

C/A liquid
bubbling thru
tubes.

165A. 2 D
(Page 9753)
Cam. inside fence
pans to next gate.

THE INNER GATE
IS OPEN./

166. 3 E
Track/crane up
from pods to LS
hut and ENZU.

MOST OF THE
AREA IS TAKEN
UP WITH PLANTS,
BUT IN THE CORNER
IS A SMALL WORK
HUT FROM WHICH
STREAKS A NARROW
BEAM OF LIGHT./

200350
200407
200420
200430
200439
200448 } guides

167. 5 D
MS ENZU. in hut.

WE CATCH GLIMPSES
OF THE MOGARIAN,
ENZU, INSIDE,
SEARCHING./

168. 3 E
Track around
pod. 760, hut 660.

BUT CAMERA PANS
TO A GIANT POD
THAT IS ILLUMINATED
BY THE LIGHT FROM
THE HUT.

169. 4 E
Pan along light
beam to pod. & tighten

OVER TWO METRES
TALL, THE
CYLINDRICAL POD
IS ONE OF A RANK
THAT STRETCHES
OFF INTO THE
DARKNESS./

Shot 169 + 174

Take 1 good for 169 it starts to
pulse.

204553-4630

204638-4650

Stopping pulsating

Shot 169 + 174

Take 1 22607

OK for 169

EDIT IN
SHOT 174.
CU Pod.

CAMERA CENTRES
ON THE POD, IT
BEGINS TO PULSATE)/

Retake 140-143

take 1 203508-3540.

24

3E/5D/6E/

M.10
cont'd

16. INT. WORK HUT.

170. 5 D MS hut. Enzu. / (ENZU IS FORCING
OPEN A CUPBOARD
CONTAINING JARS
EACH LABELLED
WITH THE NAME
OF A GREEK GOD.

HE LIFTS THE
LID OF THE
'DEMETER' JAR,
AND TIPS ITS
CONTENTS INTO
THE PALM OF HIS
GLOVED HAND -
ORDINARY SEEDS. /
171. 6 E CU seeds. /
172. 5 D MS ENZU. / RETAINING THE
switches out SEEDS, HE REPLACES
light + exits. THE JAR AND,
QUITTING THE HUT,
HE DOWSES THE
LIGHT) /
173. 3 E LS pods and hut
in darkness.
ENZU leaves.

BREAK

5 to E

2 to E

(Shot 173 on 3)

24

- 9/37 -

47

(66)

Retake Shot 174
204638 - 4650

5E

Shot 174
take (1) 122730 K4
take (2) 122820

M. to
cont'd

17. INT. CARGO HOLD. HYDROPONIC CENTRE.

174.

4 E

CU pod.
(Starts to
pulsate - for
Page 9/35.)
then stops.
pulsating.

(AS THE LIGHT
IS EXTINGUISHED
THE POD'S
PULSATING
SUBSIDES)

173.

3 E

Pod flg. hut
6/6. R2M
leaves.

4 150

30

(Shot 24 on 2)

- 9/38 -

(11)

Take ① Shots 24A-28

204805 - 4928

Take ② Shots 24A-28

205324 - 5451

HYDROPONIC CENTRE - CU POD
PULSATING. IT SUBSIDES.

U.10
Contd

2A/3A/4A/

12'36"

18. INT. LOUNGE.

JHA

KL

WS-J.

25.

2

A

2-S DOCTOR &
MEL.

(MELANIE AND THE
DOCTOR ARE ENSCONCED
ON RECLINERS IN
A SECLUDED SECTION
OF THE LOUNGE)

A far cry from
THE DOCTOR: ~~Not quite~~ the carefree
life of Pease Pottage, ^{ew}Mel?

MELANIE: I'm not complaining.

(HE MUSTERS A
SMALL SMILE)

You're really worried, aren't you?

THE DOCTOR: I can't rid myself of
the feeling I'm being used. Whoever
sent that ~~signal~~, ^{message}knew me.

MELANIE: There's a made-to-measure
candidate.

THE DOCTOR: There is?

MELANIE: The Commodore. He's met
you before.

THE DOCTOR: He'd've said.

MELANIE: Would he? Admit he needs
outside assistance?

26. 4 A THE DOCTOR: An intriguing possibility.
But that's all./

MLS ENZU.

+3-S.

M.I.

13'07"

27. 3 A (ENZU ENTERS THE
LOUNGE AND SETTLES
AT A NEARBY VDU)/
2-S MEL/DOCTOR.

MELANIE: (QUIETLY) Look, the
quickest way out of this is to solve
the mystery.

THE DOCTOR: That could also be the
quickest way into trouble.

MELANIE: Why don't you ask for ^athe
passenger list?

THE DOCTOR: Don't hustle me, Mel!

Pan with
MEL.

MELANIE: Who's hustling? All I'm
saying is, ^{that} you might recognise a
name. Simple, isn't it?

^{Hmm.}
THE DOCTOR: (SUSPICIOUSLY) Meanwhile?

MELANIE: Meanwhile, I wander around.
Poke my nose into ^{a few}the nooks and
crannies and see if anyone tries to
make contact ... (RISING) Remember,
we were restricted to the passenger
quarters.

(SHE GRINS)

This is only the lounge ...

28. 6 A MLS
MS ENZU.
Zoom into
MCU.

(AS SHE GETS SPRITELY
ACROSS THE LOUNGE, /THE
OPAQUE GOGGLES OF ENZU
FOLLOW HER PROGRESS)

0143"

CORRIDOR - MLS MEL

(43)

(Shot 357 on 5)

- 9/40 -

(123)

Shot 358

Take ① 193853-NG.

LOUNGE - MCU ENZU

Take ② 193916-NG.

6G

Take ③ 193942-NG. Set shook.

Take ④ 194038-NG.

19. INT. CORRIDOR.

358. 6 G

Track with
MLS MEL to
door.
RUDGE enters
for 2-S.

/(MELANIE ENTERS FROM
THE LOUNGE, GOES TO
THE FIRST CABIN
AND IS ABOUT TO
TRY THE DOOR, BUT,
HEARING THE SOUNDS
OF APPROACH, SCAMPERS
TO A PLAN OF THE
SHIP'S INTERIOR
FIXED TO THE WALL)

RUDGE: Looking for something, Miss?

MELANIE: Er - I see you've a gymnasium.

RUDGE: Need it on a long trip like
this.

MELANIE: ⁴ Thought I might do a bit
of limbering up.

RUDGE: That's the spirit. ~~Let me~~ Let me
take you there.

MELANIE: So you can keep tabs on
me?

RUDGE: (A CHUCKLE) ~~Now~~ why would
I want to do that ...?

LOUNGE - MS DOCTOR

M.II
cont'd

14'09"

(1 next)

- 40 -

(123)

Take ① Shot 29-29A. 205416-5429.
Take ② Shot 29-29A. 205825-5839.

30

(Shot 28 on 2)

- 9/41 -

(13)

CORRIDOR - 2-S RUDGE/MEL

2A

20. INT. LOUNGE.

29. 2 A / (THE DOCTOR, ADOPTING
MS DOCTOR. HIS MOST WINNING,
Pan him to SMILE, APPROACHES
2-S with JANET)
JANET.

THE DOCTOR: I wonder if you can
help me?

47

29A 6
2-S.

JANET: I'll do my best.

Shot 29A.

Take ① 120928

THE DOCTOR: I'd like ^{to see} a copy of
the passenger list.

6 to A

10'13"

CORRIDOR - MLS GUARD

(6 next)

- 41 -

(13)

take ① Shot 360 -

19K635 NG

take ② Shot 360 - 361

19K726 - 2438 didn't stay shut

(Shot 358 on 6)

- 9/42 -

(124)

take ③ Shot 360 - 361

19K830 - 4841

LOUNGE - 2-S DOCTOR/JANET

43

1D/6G/

21. INT. CORRIDOR.

359. 1 D ~~Track~~ / (AN ARMED GUARD
MLS GUARD. IS ON DUTY OUTSIDE

360. 6 G 'ISOLATION ROOM'. /

Def 2-5 Track BRUCHNER
to 2-S, then
pan with GUARD.

BRUCHNER, CARRYING
A KIDNEY DISH WITH
SWABS AND SYRINGES,
COMES ALONG THE
CORRIDOR.

THE GUARD MAKES TO
OPEN THE DOOR BUT
IS BRUSQUELY MOTIONED
ASIDE. /

361. 1 D
MCU BRUCHNER ~~enter~~
and let him
OOV. 2/7
to sign

ONLY WHEN THE GUARD
IS AT AN ANGLE
FROM WHICH HE
CANNOT SEE INTO THE
ROOM DOES BRUCHNER
PULL ON THE SURGICAL
MASK DANGLING UNDER
HIS CHIN AND ENTER)

14'37"

M.12

1 to E/

GYM - CU LASKY

take ① shots 2-13. 193954 - 4058
take ② shots 2-16 194204 - 4315 OK up to 13.

use take ① for shots of Mel.
(Shot 1 on 2) - 9/43 -

(2)

(47)

(16)

CORRIDOR - MCU BRUCHNER
ENTERS ISOLATION CABIN.

4A/3A/5A/6A/

M.12
cont'd

14'41"

22. INT. GYMNASIUM.

2. 4 A / (C.U. PROFESSOR
LASKY rises
into CU.
Pull out to
LS.
CONTORTED IN AGONY,
THE PROFESSOR'S
FEATURES ARE
VEHEMENTLY
DETERMINED NOT TO
GIVE IN.
EASE BACK TO SHOW
THE TORTURE IS SELF-
INFLICTED. SHE IS
ON THE SPINE-
STRETCHING RACK./
3. 6 A /
MS MEL.
MELANIE, IN BEMUSED
AMAZEMENT, IS STANDING
IN MID GYM CLUTCHING
A HEADSET.
RUDGE'S VOICE
SUDDENLY RASPS
FROM THE EARPHONES)/
4. 3 A /
MS RUDGE.
5. 6 A /
MS MEL. RUDGE: (VOICE) Put the headset
on, Miss./

6. 6 A / (STARTLED, MELANIE
CU fader. DOES./ A STRIDENT
BLAST OF AEROBIC
INSTRUCTIONS AND
MUSIC ACCOSTS HER)/
7. 5 A /
MCU MEL. reacts.

14'58"
M.13 VISUAL
↓

Shot 6

take ①
195336 NG

take ②

195446 NG

take ③

195500

(16)

Shot 8 on.

(3 next)

3A/6A

M.B.
contd.

23. INT. OBSERVATION CUBICLE. GYMNASIUM.

8. 3 A / (AN AUDIO DECK
MCU RUDGE. OCCUPIES MOST OF
THE CUBICLE.

INSTRUCTION TAPES
FOR EVERY FORM OF
EXERCISE ARE
CATALOGUED IN
METICULOUS ORDER.

A DORMER WINDOW
PRESENTS A VIEW
OF THE GYM)

8A. 6 A ms mel. RUDGE: (INTO MIKE) Sorry./
CU fader.

~~Pan up to~~
~~over shoulder~~
~~shot with MEL~~
~~b/g. DOLAND~~
~~enters shot.~~

(HE ISN'T, BUT
HE DOES LOWER
THE VOLUME)

8B. 3 ~~enters shot.~~
ms Rudge

9. 6 If you get tired of aerobics, just
ms mel. select another tape. They're all ~~come~~
complete with instructions and music.

9A 3
ms Rudge
goes.

(HE LEAVES)

DOLAND WALKS
ACROSS GYM.

15 10"
15 10"

4A/3A

24. INT. GYMNASIUM.

(AS MELANIE LIMBERS
INTO AN AEROBIC
ROUTINE, THE DAPPER,
FUSSY, DOLAND
BURSTS IN AND
HURRIES TO LASKY)/

10. 4 A Doland photo
2-S DOLAND/
LASKY.

Professor - we have
DOLAND: ~~We've got~~ a problem,
~~Professor.~~ In the hydroponic
centre.

(HIS DISTRAUGHT
MANNER HAS CAUSED
MELANIE TO LIFT
AN EARPHONE TO
OVERHEAR)

LASKY: The hydroponic centre!
What's happened?

11. 3 A (DOLAND, A GLANCE/
~~MS MEL. 4. 3-5.~~ TOWARDS MELANIE,
WHO HASTILY
RESUMES HER
GYRATIONS)/

12. 4 A
2-S DOLAND/
LASKY A/B.

DOLAND: It's been broken into!

(WITHOUT HESITATION,
LASKY DISMOUNTS
FROM THE RACK)

13
(from over page).

LASKY: Get Bruchner down there!
He's in the isolation room.

(SHE STRIDES FROM
THE GYM)

visual *fm. 4*
15'21" str. fm. 13
↓

(Shot 12 on 4)

16

- 9/46 -

(5)

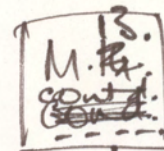
Pickup Alternative shot 13

6A

take ① 195148 - 5154 NG.

take ② 195225 - 5238. - focus at end.

take ③ 195322 - 5333.



25. INT. OBSERVATION CUBICLE. GYMNASIUM.

13.

6 A

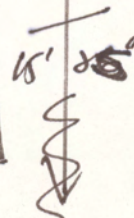
(Hand Held)
Start on LS
Gym through
window. Pan
to door and
back to mic
and walk in
to CU.

/(VIEWED FROM THE
P.O.V. OF AN
UNSEEN OBSERVER,
WE SEE LASKY
AND DOLAND EXIT.

SIMULTANEOUSLY, ANOTHER
PASSENGER WANDERS
IN AND SQUATS ON THE
ROWING MACHINE.

CAMERA CENTRES
ON THE MIKE)

15' 57" [M. 14]



(5 next)

- 46 -

(5)

(Shot 13 on 6)

- 9/47 -

(6)

take ① Shots 14-16.
194515 - 4533.

3A/5A/

take ② Shots 14-16.
194617 - 4629.

M.14
Contd.

26. INT. GYMNASIUM.

14. 5 A / (MELANIE'S EXPRESSION
 MCU MEL. CHANGES, THE GYRATIONS
 CEASE)

15. 3 A MELANIE: ~~Who's speaking?~~ (SHE
 LS MEL and LISTENS) Yes. Yes, I heard, but
 see observ- ~~who are you?~~ / Who's speaking?
 ation window.
 Pan with her. (WRENCHING OFF THE
 HEADSET, IN A
 WHIRLWIND OF ARMS
 AND LEGS, SHE
 RUSHES INTO THE
 CUBICLE)

(6 next)

- 47 -

(6)

6A

M.14
cont'd

27. INT. OBSERVATION CUBICLE. GYMNASIUM.

16. 6 A _____ / (NO-ONE.

~~Pan from~~
~~door closing~~
to MS MEL. *enters.*
She goes ~~OOV.~~
to door

MELANIE ELBOWS
THROUGH THE
SWING DOOR)

CORRIDOR - CONTINUITY
ACTION MS MEL.

Break.
(6 next)

Case ① Shots 362 - 366 195255-5304

(Shot 361 on 1)

- 9/49 -

43

(125)

GYM OBSERVATION CUBICLE
- CONTINUITY MEL.

M. 14
cont'd.

1E/3C/4F

28. INT. CORRIDOR.

362. 1 E _____ / (DESERTED)
MEL runs into
MCU. MEL MAKES FOR
THE LOUNGE.
363. 4 F _____ /
Mel's p.o.v.
364. 1 E _____ /
MCU MEL -
she runs OOV.
365. 4 F _____ /
MLS MEL runs
off.
366. 3 C _____ /
MLS MEL.

LOUNGE - 2-S DOCTOR/JANET

(4 next)

- 49 -

(125)

(30)

(Shot 29 on 2)

- 9/50 -

x 780

(14)

CORRIDOR - MLS MEL

2A/3A/4A/6A

M.14
cont'd

29. INT. LOUNGE.

30. 6 A / JANET: You're very persuasive,
3-S RUDGE/ Doctor, but I can't possibly - ah!
JANET/DOCTOR.

(SHE SEES RUDGE
ENTERING)

Here's the man who could give you
permission.

THE DOCTOR: No, ^{no} no, don't bother -

(TOO LATE!)

RUDGE: Permission for what?

31. 2 A / THE DOCTOR: It's not important.
MS JANET. A mere whim. I'm subject to whims.
So I'm told./

32. 6 A / JANET: The Doctor wants a passenger
3-S DOCTOR/ list./
RUDGE/JANES

(THE DOCTOR GRINS,
PREPARING FOR THE
INEVITABLE REPRIMAND)

33. 2 A / RUDGE: Why not? Indeed, the idea
MS JANET. makes good sense./

34. 6 A / (JANET GOES TO A CABINET
3-S DOCTOR/ AND GETS HER CLIPBOARD)/
RUDGE.

THE DOCTOR: If I could ^{now. well} spot a ^{just} familiar name ...

3
(2 next)

RUDGE: (LOWERING VOICE) We'd have ^{set} our culprit, ~~and~~ you'd be bidding us farewell! I should've thought of that myself, Doctor. Sign of age. Due to retire after this trip. ~~by~~ ^{ya}.

35. 2 A
3-S.

(AS JANET GIVES
THE DOCTOR THE
CLIPBOARD, /MELANIE
COMES SCOOTING

36. 3 A

MLS MEL enters.

37. 2 A

32-S RUDGE/
DOCTOR. /JANET.

DOCTOR goes
OOV - pan to
MCU RUDGE.

THE DOCTOR: (SKIMMING THROUGH LIST)
No .. / No. (RETURNING CLIPBOARD)
all Complete strangers, I'm afraid.

30

take ② shot 34-40.

210806-0852

take ③ - shot 34-40

210954-1043

RUDGE: Pity.

THE DOCTOR: ~~Many~~ thanks. you

(WITH ASSUMED
CASUALNESS, HE
CROSSES THE LOUNGE
TO JOIN HIS KEYED-UP
COMPANION. /

38. 3 A

Pan MEL to doc to
tight 2-S
with DOCTOR. ~~mel~~.

MELANIE IS AWARE
RUDGE IS WATCHING
THEM)

MELANIE: (QUIETLY, URGENT) He's
been in touch. He wants you to meet
him in cabin 6.

THE DOCTOR: Did you see him? Get
a name?

39. 4 A
2-S MEL/
DOCTOR.

MELANIE: No. Just a message. Let's
go! /

THE DOCTOR: ~~Me~~ ^{no}, before you ^{go} rushing
off ~~mel~~, you know what a Judas goat
is?

Shot 145
take ① 211245-1313. boom in & shadow on sign

(Shot 174 on 5)

- 9/53 -

take ② 211433-1501

LOUNGE - MS DOCTOR

(67)
16'59"

M.15

JK

2E/3E/

JK

30. INT. CARGO HOLD. HYDROPONIC CENTRE.

Shot 165A.
take ①
204804-4816
take ②
204838-4841. 175.

EDIT IN (CLOSE ON THE
SHOT 165A. UNCLIPPED WIRE MESH.
Cam. inside fence
pans to next gate. DOLAND AND BRUCHNER
IN HER WAKE, LASKY
STORMS TO THE
FENCE)
2 E-D
Track behind
3-S LASKY, DOLAND
& BRUCHNER.

LASKY: You appalling dunderhead,
Doland! Couldn't you have repaired
this?

Let BRUCHNER
OOV.

(AVOIDING THE VERBAL
FLACK, THE ~~EBONY~~
~~SKINNED~~ BRUCHNER
UNLOCKS THE OUTER
GATE AND GOES
DIRECTLY TO THE
WORK HUT)

DOLAND: (RESENTFULLY) I assumed
you'd want to see the damage for
yourself. Professor.

LASKY: And I suppose it never
penetrated your thick academic skull
to check the pods?

176.

3 E (SHE STALKS TOWARDS
THE ROW OF PODS)/
2-S LASKY DOLAND
Pan to 3-S with
BRUCHNER.

DOLAND: (TAGGING ALONG) That was the
first thing I did. They're stable.

(DESPITE HIS ASSERTION,
LASKY MOVES INTO THE
DARKNESS INSPECTING THE
PODS)

16'18"

M.16

(6 next)

- 53 -

(67)

MELANIE: Um - er - yes, ^{it's} a decoy goat.
That's tied to ~~the~~ stake to lure the
tiger ^{out} into the open.

THE DOCTOR: Getting badly ^{wounded.} ~~mutilated~~
in the process. I think I shall
refuse the role.

(HE TURNS TO LEAVE)

40. 3 ~~A~~ ^{Pan with} MELANIE: Then where are you going?/
MS DOCTOR.

41. 4 A THE DOCTOR: For a non-provocative
MS MEL. stroll around the deck. / M.K.S.

(47)

42. 5 ~~A~~ ^{but} MELANIE: What about cabin six?/
MS DOCTOR.

Shot 40

take ① 121007

THE DOCTOR: (CALLING BACK) Tiger
trap!

4 to B/
6 to B/

01116"

HYDROPONIC CENTRE -
CU FENCE.

Break
(4 next)

(Shot 176 on 3)

- 9/54 -

(68)

*Bruchner back
to 3-5.*

BRUCHNER: (~~VOICE, CALLING~~) Professor
Lasky!

*M.16
could*

(HE HURRIES FROM
THE WORK HUT
HOLDING THE
DEMETER JAR)

The Demeter seeds. They've gone.

(PUZZLEMENT, NOT
ALARM, IS LASKY'S
AND DOLAND'S REACTION
AS THEY LOOK AT
THE JAR)

*4 to F/
6 to F/*

GRENVILLE'S CABIN -
CU DEMETER SEEDS.

(6 next)

- 54 -

(68)

take ① shots 14-23. 200210 Fake start.
200225-0323

take ② shots 14-23 200429-0526
(Shot 16 on 6) - 9/55 -

(8)

take ③ shots 14-23.
200604-0656.

HYDROPONIC CENTRE - 3-S
LASKY/DOLAND/BRUCHNER.

1A/2A

M.16
Contd.

(16)

31. INT. CABIN 6.

17. ⁵
~~6A~~ / (TIGHT ON THE DEMETER
CU seeds. SEEDS SPRINKLED
Pan up to ON THE DRESSING
Shoe. TABLE.
THE SOUND OF A TAP-TAP
ON THE DOOR.
FULL SCENE.
THE CABIN IS A
SHAMBLES, SUGGESTING
A TREMENDOUS STRUGGLE./
18. 2 A
Pan along bed
to door and
MEL. Pan
with her. MORE TAPPING, THEN
THE DOOR OPENS AND
MELANIE ENTERS)

MELANIE: Hallo? Anyone at home ...?

(HER VOICE TAKES
A DYING FALL AS
SHE REGISTERS THE
DISORDER.

CIRCUMSPECTLY, SHE
VENTURES FURTHER IN,
STUMBLING SLIGHTLY
ON A DISCARDED SHOE.
SHE PICKS IT UP.

GRENVILLE'S BRIEFCASE,
ON THE BED, HAS BEEN
TORN APART AND
RANSACKED./ SHE TURNS/-

19. ⁵
~~6A~~ MS door as
it slides
open. A STIFLED SHRIEK!
THE DOCTOR HAS
ENTERED FROM THE
BATHROOM!)
20. 2 A
CU MEL.
21. ⁵
~~6A~~ MS DOCTOR.

(2 next)

- 55 -

(8)

14.49"

22. 2 A THE DOCTOR: You're not supposed
 2-S. to be in here! /

MELANIE: What about you? Going for a stroll! You just said that to put me off!

THE DOCTOR: ^{Well there's no sense in} Why risk sticking two
heads into the noose? ^{putting}

MELANIE: Ever heard of safety in numbers?

THE DOCTOR: Hmmm.

MELANIE: (INDICATING CHAOS) Looks like ~~as though~~ someone's been in a fight for their life.

(HE IS SCOOPING THE
DEMETER SEEDS
INTO HIS PALM)

23. ^{5.} ~~6F~~ A THE DOCTOR: ^{Yes!} ~~The~~ question is, did they succeed?

MCU seeds
and pan up
to ~~MCU~~ m2-s,
~~DOCTOR.~~

18'06"

M.17

18' 14"

take ① shots 320-321 151423-1455. 1567.
take ② shots 320-329. 151545-1659.

(Shot 319 on 4)

- 9/60 -

41

(106)

CORRIDOR - DOCTOR/MEL/JANET

1G/4H

35. INT. WASTE DISPOSAL UNIT.

320. 1 G / (OVERSCENE THE
3-S COMMODORE KLAXON.

/RUDGE/
ATTENDANT.

*pan with
Comm to
2 S with
Rudge*

THE COMMODORE
AND A CHASTENED
RUDGE STAND NEAR
THE PULVERIZER.

IN THE BACKGROUND
A GUARD CROUCHES
BESIDE THE INJURED
ATTENDANT)

See Cut the klaxon!

COMMODORE: Accident! Why can't
you use plain language, Mister!
Whoever's been dumped in there has
been pulverized into fragments and
sent floating in space! and In my book
that's murder!

(HE CROSSES TO

~~THE INJURED~~

~~ATTENDANT)~~ RUDGE

Have you called a Medic for this
man?

RUDGE: *well* Of course, sir. Straight
away.

COMMODORE: Then I suggest you begin
earning your salary! (cont...)

3
(4 next)

- 60 -

(106)

Shot 367
take ① 195546-5554

BRIDGE - 2-S COMMODORE
& DUTY OFFICER.

(13)

/4F/

34. INT. CORRIDOR.

367. 4 F / (OVER SCENE THE
3-S DOCTOR/
MEL/JANET. WAILING KLAXON.

COMING FROM CABIN 6,
THE DOCTOR RESTRAINS
THE HURRYING JANET)

THE DOCTOR: What is it?

JANET: Emergency in the waste
disposal unit.

THE DOCTOR AND
MEL HURRY OFF
IN THE DIRECTION
OF THE WASTE
DISPOSAL UNIT.

~~no this way.~~

~~Do not. This way.~~

/1 to D/

WASTE DISPOSAL - 3-S
COMMODORE/RUDGE &
ATTENDANT.

36

(Shot 193 on 3)

- 9/58 -

(59)

Shot 194
Take ① 145148-5214

Whole scene.

WASTE DISPOSAL -
MS ATTENDANT.

1C/5B

48

Shot 194
Take ① 103247

33. INT. BRIDGE.

194. 1 C / (OVERSCENE THE BLARING
LS - ~~crane.~~ OF THE KLAXON)

195. 2 B
2-3 MCU COMMODORE.

~~Pull out to~~

~~2-3. DUTY OFFICER.~~

COMMODORE: (INTO INTERCOM) Yes!

36

Shot 195
Take ① 144935-5002

Whole scene.

RUDGE: (VOICE) Would you come
down, sir?

COMMODORE: Where?

RUDGE: (VOICE) Waste disposal
unit. There's been an - er -
accident.

~~COMMODORE: Accident? Can't you
deal with it?~~

~~RUDGE: (VOICE) I think you should
be here, sir.~~

~~194A~~

~~KS A/B.~~

~~COMMODORE: ^{very well} (FLICKING OFF) / What
I've done to be landed with him, I
fail to comprehend! (TO DUTY OFFICER)
Take over!~~

~~(HE STRIDES FROM
THE BRIDGE)~~

CORRIDOR - DOCTOR/MEL/JANET

(3 next)

- 58 -

(59)

take ① Shots 318-319. 151135 - 1148
take ② Shots 318-319 151154 - 1203
take ③ Shots 318-319 151225 - 1232

(Shot 317 on 3)

- 9/57 -

(105)

41

used take ①.

GRENVILLE'S CABIN -
MCU DOCTOR.

1F/4H

32. INT. WASTE DISPOSAL UNIT.

318. 3 F / (A CRUMPLED, UNIFORMED
LS. ATTENDANT IS SPREAD-
EAGLED ON THE
FLOOR.

BEYOND HIM, A LARGE,
WHEELED LAUNDRY
BASKET HAS A SHEET
TRAILING OVER ITS
SIDE.

STILL FURTHER ON
IS A DISCARDED SHOE
(THE MATE OF THE
ONE IN CABIN 6)
ALL THREE ITEMS
LEAD TO A MASSIVE
STEEL WALL SHUTTER
ON WHICH LIGHTS
ARE BLINKING.

319. 4 H
MS ATTENDANT
~~crawls past~~ *starts*
~~shoe to klaxon.~~

STENCILLED IN BOLD
LETTERS - 'WASTE
DISPOSAL PULVERIZER'
A GRINDING, CHURNING
NOISE CHUNTERS. /

ROUSING HIMSELF,
CLUTCHING HIS HEAD,
THE GUARD CRAWLS
AND STAGGERS TO
AN ALARM BUTTON
WHICH HE STABS.

A WAILING KLAXON
BEGINS)

1 to G/

LS BRIDGE

(INDICATING THE
SHOE THAT RUDGE
IS CLUTCHING)

320 DA 3 4 H in shoe COMMODORE: (cont) ^{and} Find out who that
belonged to! /

321 4 GROUP shot.
Pandora's water
to 4-S

THE DOCTOR: I may be able to help
you there, Commodore,

(UNNOTICED, THE DOCTOR
AND MELANIE HAVE ARRIVED)

COMMODORE: Somehow that doesn't
surprise me.

THE DOCTOR: ^{Well if you'd rather I left} Perhaps ~~I should leave~~
it to Mr. Rudge.

322. 1 G MS COMMODORE.
MS

MELANIE: The passenger in cabin six
sent for The Doctor. When we got
there, he was gone. /

323. 4 H 2-S DOCTOR/
MEL.

COMMODORE: It doesn't follow ^{that} he
wound up in the pulverizer. /

THE DOCTOR: The room was a wreck.

324. 3 1 G MS RUDGE
in and shoe.

MELANIE: And there was a single
shoe exactly the same pattern - /

(INDICATING SHOE
RUDGE HOLDS)

Pickup (41) 325. 4 H - as that. /
Take (1) 151453. MS DOCTOR.

THE DOCTOR: To be complete, the
syllogism ^{only} requires ~~only the~~ grim
conclusion ...

326. 1 G
 GROUP shot.
 4-S

(THE DOCTOR
 GESTURES TOWARDS
 THE PULVERIZER)/

COMMODORE: And naturally you ~~we~~ have
 never met the man or know why he
 sent for you!

MELANIE: We don't even know his
 name.

RUDGE: It was Grenville, sir. A
 mineralogist.

327. 4 H
 2-S DOCTOR/
 MEL.

COMMODORE: Any suggestion why a
 mineralogist who wanted to see you,
 should be killed?/

328. 1 G
 GROUP A/B.
 4-S.

THE DOCTOR: None at all./

COMMODORE: Or why it is ^{that every time} ~~whenever~~
 you appear on the scene, people
 begin to die?

329. 4 H
 2-S DOCTOR/
 MEL.

MELANIE: Hey! I don't care who you
 are, you've no right to say that to
 The Doctor!

THE DOCTOR: (SHAKING HIS HEAD) Oh yes
 He ~~does~~ Mel. He has every right.
 It's true. ~~happens to be true.~~

6118

LOUNGE - MS ATZA

(Shot 42 on 3)

- 9/63 -

(17)

Take ① Shot H2A

211445

Shot H3-H4.

211506-1529.

30

WASTE DISPOSAL -
2-S DOCTOR/MEL.

4B-A/6B/

H2A 22 36. INT. LOUNGE.

43. 4 B-A / LASKY: Well?

not away reading
Pan BRUCHNER
to 2-S with

LASKY - *cross*
MOGARIANS *in*
b/g.

(SHE ADDRESSES
BRUCHNER WHO,
PANTING, IS
HURRYING IN.

INSTEAD OF
ANSWERING, HE
GLANCES ANXIOUSLY
AT THE MOGARIANS
SEATED NEARBY)

Take ② Shot H3-H4.

211650-1714.

30

Never mind them!

(CONTRADICTING HER
OWN ASSERTIONS,
SHE CLUTCHES
BRUCHNER'S ARM
AND HAULS HIM
TO THE FAR SIDE)

Is the isolation room safe?

(BRUCHNER DEFIANTLY
MEETING HER GAZE)

Track with
them.

BRUCHNER: Yes. The emergency
was in the waste disposal unit.

LASKY: Then we can relax. Nothing
to do with us.

44. 6 B
cu MS BRUCHNER.

2 to B/
4 to B/

BRUCHNER: (VOICE RISING) That's
your assessment, is it, Professor?
The danger's past?

628"
GYM - 2-S DOCTOR/MEL

(2 next)

- 63 -

(17)

take ① shots 23A-26 201111-1153 NG
take ② shots 23A-26 201329-1413
(Shot 23 on 1) - 9/64 - (10)
take ③ shots 23A-25 201720-1444 NG

take ④ shots 23A-25 LOUNGE - MS BRUCHNER.
201851-1916 NG. 5A

take ⑤ shots 23A-26
202008-2051

23A 4 37. INT. GYMNASIUM.
24. 5 A ML2-S DOCTOR/
MEL. VLS gym.
Doc enters.

take ⑥ shots 23A-25
202221-2250 NG.

take ⑦ shots 23A-26A.
202338-2422.

(16)

(HY)

Shot 23A

take ① 121621

(SAUNTERING IN,
THE DOCTOR,
STRANGELY
DISPIRITED,
WANDERS TO THE
SPINE STRETCHER)

THE DOCTOR: ^{well -} That's it then. End
of the line.

(HE CLAMBERS ONTO
WALKING MACHINE.)

MELANIE: What d'you mean?

THE DOCTOR: ^{well} Our contact. Obviously
~~it's he~~ who's been pulverized.
^{he's the one}

2078"
M.18

6A

38. INT. OBSERVATION CUBICLE. GYMNASIUM.

25.

6

*2 - S. Mel/Sor
Thru window.*

~~MLS Gym and~~
pan to door
as it shuts
(not seeing
who is there).

(THE DOCTOR'S AND
MELANIE'S VOICES
ARE BEING RELAYED
INTO THE CUBICLE.

A SHADOW OVER
THE AUDIO DECK
INDICATES THE
PRESENCE OF AN
UNSEEN OBSERVER)

*W.18
cont'd*

MELANIE: (VOICE) So we give up?

THE DOCTOR: (VOICE) What else?

MELANIE: (VOICE) *the* ~~That~~ hydroponic
centre. I told you about the sudden
panic when I was *in here*

(5 next)

5A

M.18
cont'd

39. INT. GYMNASIUM.

26.

5

A
2-S MEL &
DOCTOR.

(ANGLED FROM THE
OBSERVATION CUBICLE)/

MELANIE: - ~~in here.~~

26'18"

THE DOCTOR: ~~Immaterial and~~
~~Irrelevant. and immaterial~~

26A

3

LS.
Mel exits.

MELANIE: ~~What?~~

THE DOCTOR: My dear Melanie, if you
wish to pursue this completely
arbitrary course, pray hurry along
to the hydroponic centre. And
leave me to my ~~peregrinations~~ *static & solitary*.

Let MEL OOS
and hold on
DOCTOR.

MEL LEAVES.
(THE SCREEN SUDDENLY
GOES BLACK AND WE
HEAR -)

6 to B

TRIAL - LS MATRIX WITH
DOCTOR IN F/G.

Take ① Shot 83 - 94.

204453 - NG dialogue on 94.

Take ② Shot 83 - 104

204444 - 49344

Shot 83

50

Take ① 100102

INT. GYMNASIUM.
2-S MEL & DOCTOR.

1A/2A/3A/4A/5A/

40. INT. TRIAL ROOM.

83. ~~2~~ A / (THE DOCTOR HAS
LS Matrix screen SWITCHED OFF THE
with DOCTOR in MATRIX. THE
f/g. SCREEN IS BLACK)

84. ~~3~~ A / THE DOCTOR: Hold it! Just a
MCU DOCTOR. minute. That wasn't as I remember
it. I don't remember that

85. ~~2~~ A / (HE IS VERY
MS INQUISITOR. DISCONCERTED) /

86. ~~3~~ A / INQUISITOR: How could you remember?
MS DOCTOR. These events are from your future. /

86A. ~~4~~ A
wide 2-S
Doc/Inq.
Tan. Inq.

50

Shot 86A

Take ① 100122

THE DOCTOR: But I reviewed this
section earlier ... when I was
preparing my defence.

(HIS VOICE TRAILS
OFF. HE CANNOT
GET HIS THOUGHTS
TOGETHER)

86B. ~~3~~ A /
MCU DOCTOR.

THE DOCTOR: ... but there have
been changes! That isn't what
happened. The girl - Melasie - her
information was important. I
wouldn't have ignored it. Completely
uncharacteristic. Even the words -
misused - they didn't sound like
mine. /

87. ~~2~~ A
MCU VALEYARD.

VALEYARD: What isn't completely
uncharacteristic is this resort to
excuses and subterfuge...

88. 4 A VALEYARD:
To gloss over the death of
Peri, The Doctor conveniently
presents us with another companion./
~~mm~~ MS INQUISITOR.

89. 2 A VALEYARD. *these events are*
INQUISITOR: Hardly a convenience/
~~This is~~ in The Doctor's future. He
would not have met the young women
yet./
~~mm~~ MS VALEYARD.

90. 3 A VALEYARD: I stand corrected. But
my assumption of why he has
pursued such an arbitrary course
in aborting this tale still remains./
Shot 91
Take 100133
MCU DOCTOR.

91. 1 A THE DOCTOR: (PERPLEXED, TO HIMSELF)
'Arbitrary course' .../
2-S VALEYARD
& INQUISITOR.

92. 5 A INQUISITOR *what is your assumption,*
Valeyard?/
MS VALEYARD.

93. 2 A VALEYARD: That she, too, is going
to her death./
MCU VALEYARD.

94. 3 A
MCU DOCTOR.

THE DOCTOR: No! No, *look I'm sorry*

(HIS ALARM BETRAYS
THAT THIS IS WHAT
HE FEARS)

95. 4 A *madam*
MS INQUISITOR. *My Lady, /I can't explain/... I've ... but*
96. 3 A *I've* a feeling I'm being manipulated. *that*
MCU DOCTOR. The evidence is being distorted./
97. 2 A
MCU VALEYARD.

98. 4 A VALEYARD: Preposterous! Absolutely
preposterous! / Forgive me, Sagacity.
MS VALEYARD (cont...)

3 next)

99. 2 A ~~CU VALEYARD.~~ VALEYARD: (cont) The idea the Matrix could lie./ No, it is we ^{below} who are being manipulated. ^{No!} To obscure the damaging truth./

100. 3 A ~~MS DOCTOR.~~

101. 2 A ^{total} ~~MS VALEYARD.~~ THE DOCTOR: ~~Lies. Lies.~~ ^{No} This is complete fabrication!/
^{man}

VALEYARD: The truth, Doctor! You sent your companion down to the cargo hold. Into a situation which you described - I quote -

(CONSULTING NOTES)

102. 3 A 'Can't you sense it, Mel? ... 'Evil. There's evil in this place' .../
 MS DOCTOR.

103. 2 A ^{No. No!} THE DOCTOR: This is all wrong! Every instinct of which I am capable would have ^{made} ~~compelled~~ me ^{to stop her!} ~~to stop her!~~
^{man} MS VALEYARD.

104. 3 A VALEYARD: Yet you did not ...!
 MS DOCTOR.

(NO RESPONSE FROM THE DISMAYED DOCTOR)/

105. 4 A LS Trial and Matrix.

106. 3 A INQUISITOR: Doctor, either you continue with your submission, or I must consider the evidence for the defence to be concluded./
 MS DOCTOR.

107. 4 A (RELUCTANTLY, THE DOCTOR SWITCHES ON THE/ MATRIX AND ON THE SCREEN WE SEE

AN H.T. CABLE HAS BEEN RIPPED FROM THE WALL OF THE HYDROPONIC CENTRE AND CRUDELY ATTACHED TO THE MESH OF THE INNER FENCE)

HYDROPONIC CENTRE - TRACK ALONG MESH TO MEL LURKING IN SHADOWS.

Lake 1 Shots 188-193

143403 - 3441 shadows.

Lake 2 Shots 188-193.

143532 - 3649. shadows on her

(Shot 186 on 4)

- 9/70 -

(71)

Lake 3 Shots 188-193.

143842 - 3953 OK for 188-191

LS TRIAL & MATRIX

Use 192 from Lake 2

Day 3 afternoon tapes.

1B, C, D/2E/3G/4E/5E/6G

M. 189
contd.

Shot 184 ~~mainway~~

Lake 1 145514 - 5524

41. INT. CARGO HOLD. HYDROPONIC CENTRE.

187.

4

E

Pan along
cable to mesh.

~~CU CABLE ATTACHED TO MESH.~~

(CAMERA TRACKS
FROM THE DARKNESS
OF THE HYDROPONIC
CENTRE INTO THE
CARGO AREA.)

188.

1

B

High shot MEL ~~centered~~

Edward's foot
into frame.

MELANIE SLIPS
STEALTHILY INTO
THE HOLD. ON
TENTERHOOKS, SHE
AVOIDS THE MAIN
AISLE AND KEEPS
TO THE PERIMETER.
EACH POOL OF
DARKNESS - EVERY
CREAK - TESTS
HER RESOLUTION.

~~SHE IS PASSING
A DOOR MARKED -
'TECHNICAL STORES' -
WHEN SHE FREEZES!)~~

189.

2

E

L/A MLS EDWARDES.

(FROM GANTRY)
EDWARDES: (VOICE) What are you
doing prowling around down here?

22'31"

~~(CARRYING A MICRO-
COMPONENT, HE STEPS
FROM THE STORES)/~~

190.

1

B

H/A MLS MEL.

MELANIE: Prowling? Why should I
be prowling?/

191.

2

E

MLS EDWARDES
A/B.

EDWARDES: (SMILING) Because this
is off limits. And I suspect you
know it.

(THE ATTRACTION HE
FELT FOR MELANIE
ON THE BRIDGE IS
STILL THERE)/

192.

1

B

H/A MS MEL.

(4 next)

- 70 -

(71)

193.

H E

MLS EDWARDES.

MELANIE: ^{*just*} I wanted to have a peep
at the hydroponic centre./

194.

1 B

climbs down + MEL.
MS MEL.

EDWARDES: Any reason in particular?/

195.

H E

2-S MEL
EDWARDES.

MELANIE: I think it ^{*might*} ~~could~~ tie in
with that mysterious Mayday call./

Pickup

Shot 193

Take ① 1441350 - 144600m.

Take ② 1441355 - 144145 none

Take ③ 1441619 - 14426

(WITH HER BLAZING
BLUE EYES AND
MASS OF RED HAIR,
SHE'S VERY ATTRACTIVE
AND EDWARDES'
OBDURACY IS
MELTING)

26

I'm not going to touch anything ...
What harm could it do?

^{*no doubt.*}
EDWARDES: I'll probably regret this.
But come on. A conducted tour only.
No wandering off on your own.

(THEY MOVE TOWARDS
THE HYDROPONIC CENTRE)

MELANIE: Tell me, who ~~is~~ ^{*is*} that woman
with the dragon's voice?

EDWARDES: Professor Sarah Lasky.
She's an agronomist. ^{*and*} So are her
two assistants, Bruchner and Doland.

Let them go
into LS.

MELANIE: ^{*S*} Was the hydroponic centre
set up specially for them?

EDWARDES: Yes, we had to allocate
part of the hold.

(AT THE OUTER GATE,
EDWARDES BEGINS
TAPPING IN A CODED
SEQUENCE ON THE
SECURITY LOCK)

08.2.
01'0

[M.1]

194. cu hand.

202. L2-S up alley
RDWARDES Elenbowed.

200. L2-S RDWARDES
fall to ground,
widen & crane L
to WS pods.

199. CS vevod hand
burst out at pod.

~~WS pods in flashing
lights~~

~~CS vevod hand &
fingers burst out
at pod.~~

~~WS pods in flashing
lights~~

~~man mel screams.~~

196.

3

G

Pull out
from sign
to 2-S.

MELANIE: Why is only low spectrum
light allowed in the place?

EDWARDES: Something to do with
photo-synthesis. Low spectrum
light allows the plants to stay
dormant.

(26)

1 to C
5 to E
6 to G
BREAK

(THE OUTER GATE
SWINGS OPEN)

Shot 194

Take ① 145554-5602

Now

I'll go first. ^{we} Don't want you
breaking your neck. At least not
until/- Aaaaaah!

197.

6

G

CU hand.

198.

1

C

(sep. feed)

VT-30.

MS EDWARDES.

(AS HE PUTS HIS
HANDS ON THE
INNER MESH GATE -
HE IS CRUCIFIED
IN A CASCADE OF
SPARKS -/

Shot 198/200/201/202

Take ① 150030 NG

Take ② 160041-0300 + CS 13314

199.

5

G

CU MEL screams.

Shot 199

Take ① 160418-0728 ? eyelid

Take ② 160811 - eyelid

Take ③ 160840-0850

200.

1

C

VT-30.

EDWARDES and
crane over to
pods.

AGHAST, MELANIE
INSTINCTIVELY
BACKS OFF SEVERAL
PACES, UNABLE TO
TAKE IN THE HORROR.

C.U. THE CABLE
SHAKING FREE.

201.

14

E

(sep. feed)

VT-31.

27

LS pods.

FULL SCENE
EDWARDES, DEAD,
SLUMPS TO THE
FLOOR BATHED
IN AN INTERMITTENT,
FLASHING WHITE
LIGHT FROM THE
ARCING CABLE./

202.

5+6

E

(sep. feed)

VT-23.

22

CUS

203.

1

D

High LS MEL.

Use bir
or 206 (beg. Rp. 2)

MELANIE, SCREAMING,
RUNS INTO THE
HOLD -

ANOTHER ANGLE

- THE ARCING
CABLE IS ALSO
BATHING THE
GIANT PODS IN
LIGHT -

Shots 198 + 200

Take ① 122901

Shot 199

Take ① 122937

Shot 201

Take ① 102814

Shot 202

Take ① 100018

Take ② 100110

Hatching Shots

Take ① 100143

Shot 205 A

with spark

Take ① 100546

Shot 204

with spark

Take ① 100615

Take ② 100405

Shot 204
take ① 162025

46 on Vt-23 - wider

22

204.

5 ONE Vt 30/31 26 27 /

VERVOIDS
bursting out
of pods.

THE NEAREST POD
BEGINS TO RUPTURE -
THEN THE NEXT -
AND THE NEXT -
RIGHT ALONG THE
ROW, THE PODS
ARE BURSTING
OPEN -

205.

46 on Vt-23 - wider

22

5 ONE Vt 30/31 26 27

BCU model hand
and stinger.

FROM THE FIRST
RUPTURED SEAM -
FLEXING AND
CLAWING - POKES
A WAXY, OLIVE,
LEAF-VEINED
HAND -)

Shot 205

take ① 161428 4 Iso on 6 w/ pod

take ② 161509

4 look at day 1 Iso. (without stinger)

SUPOSE CAM

End
Credits:

18

FADE OUT

1st credit
to end / The Doctor
COLIN BAKER.

2 to F
3 to H
6 to H

01'12" - DUR 29'21"

01'15" - DUR 29'30" +
reverb.

24'56"
with reverb

23'110"
CLOSING
MUSIC

24'56"

24'43"

24'45 + reverb.